

THE FRIENDS OF THE CABILDO  
ASSOCIATES OF THE  
LOUISIANA STATE MUSEUM

# NEWSLETTER

NUMBER 59

PAT RITTINER, EDITOR

NOVEMBER, 1979

## OLD MINT RESTORATION NOW COMPLETE

BY ROBERT MACDONALD  
Director, Louisiana State Museum

A member of the State Museum's family has been reborn. The Old U.S. Mint, which four years ago stood as an idle derelict, is ready to take its place as one of the finest and most important historic buildings in the United States. The National Historic Landmark has been rescued from demolition and has found new life to serve the educational and cultural needs of contemporary Louisiana. But, before telling you what the Mint is and will be, I would like to take you back to 1835, the year construction began on the first major branch of the United States Mint on a parcel of ground known at the time as Jackson Square, located where Esplanade Avenue meets the Mississippi River.

The 1830's have come to be known as the period of Jacksonian Democracy. President Andrew Jackson, the hero of the Battle of New Orleans, was fighting with the bankers of New York and Philadelphia. Jackson felt that these powerful money men were not providing enough support for the development of the western frontier. Development of the land beyond the Mississippi required money and Jackson believed that he could provide the needed hard currency and "out fox" his foes by creating a branch mint in New Orleans. New Orleans was selected for two reasons. Gold had been discovered nearby in Alabama and New Orleans was fast becoming the most important port in the nation.

Congress authorized the project and one of the most important public architects at the time, William Strickland, was hired to prepare the designs. Strickland had worked on the new Capitol Building in Washington and had designed the Second



*All Mint Photos by Andrew J. Pickett IV*

U.S. Bank, the Naval Home, and the new mint in Philadelphia. The New Orleans Mint was one of Strickland's simpler designs, utilizing an Ionic portico similar to those of the Naval Home and Philadelphia Mint. The strong structural sense, clear surfaces, simplicity, and restraint of the New Orleans building reflects Strickland's interpretation of the Greek Revival Style so popular in the young nation.

It is not known whether Strickland ever came to New Orleans to supervise the construction of the building. Benjamin F. Cox, a master carpenter and joiner, and John Mitchell, a master mason and builder, both of New Orleans, appear to have been left in complete charge of the construction. The Mint was completed

in 1838 at a cost of \$182,000, with an additional \$118,000 spent on fences, paving, and machinery. The machinery first used in the Mint was hand powered and it wasn't until 1845 that steam power was introduced. During the first year of operation in 1838, the New Orleans Mint produced \$440,242 in coinage. Between 1838 and the outbreak of the Civil War, the Mint would produce \$40,381,615 in gold coins and \$29,890,037 in silver coins.

Unfortunately, soon after its construction the new Mint began to show structural problems and by the mid 1850's the situation had become critical. In 1854, repairs estimated at \$25,000 were proposed by a young West Point

*(Continued on page 6)*



# How The Friends Worked To Get Mint Restored

BY BEAUREGARD L. BASSICH,  
Chairman of the Mint  
Advisory Committee

When I was asked to "put down" any thoughts on the restoration and background of the Old U. S. Mint many memories came to mind spanning almost a fourteen-year period. I remember as President of the Friends of the Cabildo in 1966 working with other board members of the Friends and Peggy Richards of the Louisiana State Museum on the program for the Museum to accept the Mint from the G.S.A. Congressman Wade Martin, Peggy Richards, F. Edward Hebert, and a few others made short speeches accepting the building and then we made an inspection of the inside of the building. I was impressed by the thick walls, arched ceilings and the comfort inside. I think the thing that impressed me the most was the attic, the old galvanized roof, steel pipes and beams that were installed by P.G.T. Beauregard in 1858. From this vantage point we could also see the location of the various lifts and gears that were used for lifting the metals to be minted.

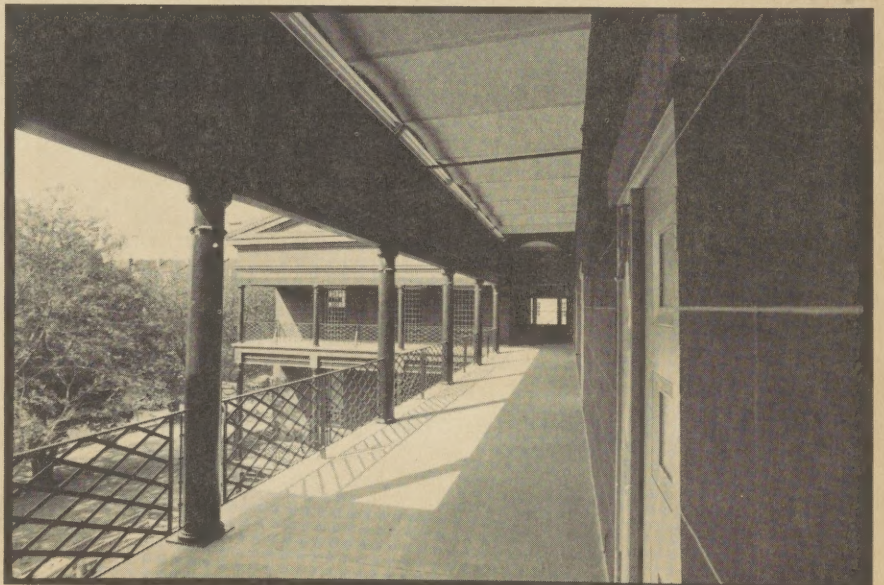
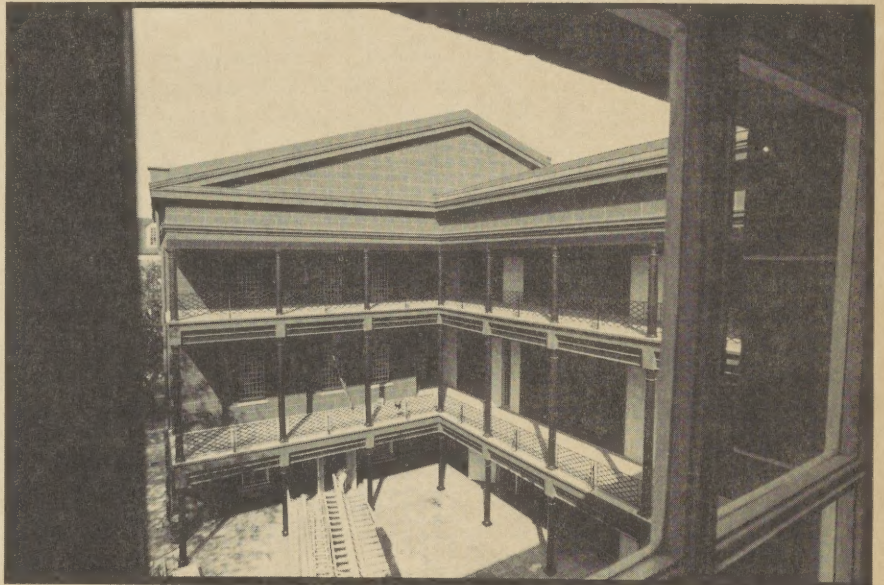
One of the stories we heard that day was about the Louisiana patriot who was hung on a gallows erected in front of the Mint on April 25, 1862. Apparently, William P. Mumford was hanged for pulling down the federal flag after the city was captured. (We later found out that the wrong man was hanged and in reality Adolphe Harper was the young man who scaled the flagpole. Harper was arrested on the twenty-eighth of April after bond of \$200 was posted and he was advised to leave the city. Harper crossed Lake Pontchartrain and rejoined the Confederate Army.)

During the next few years the Mint remained a property of the Louisiana State Museum, but little was done. Luckily the Mint was well built and was able to withstand the neglect.

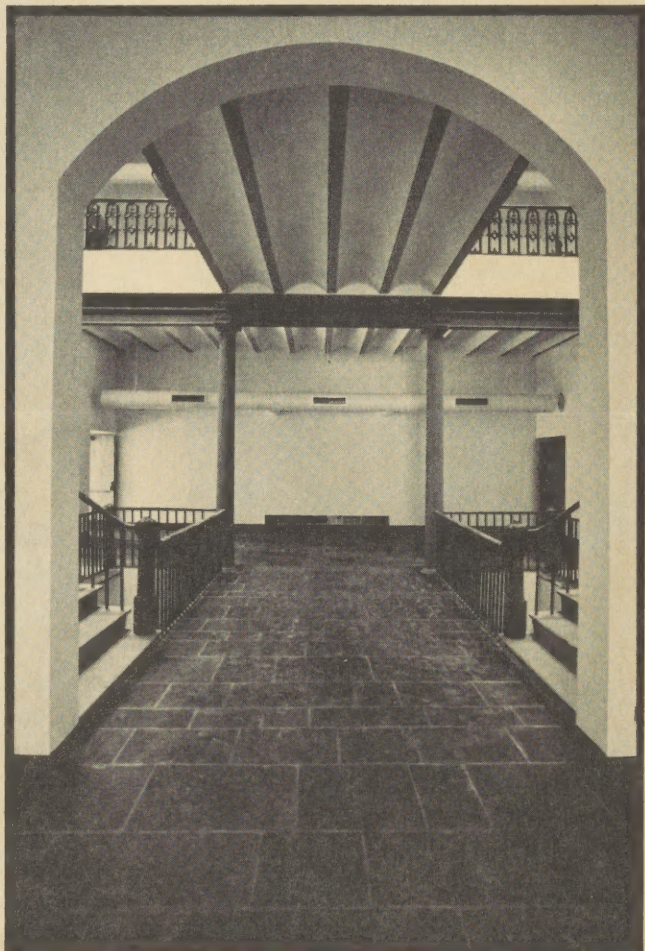
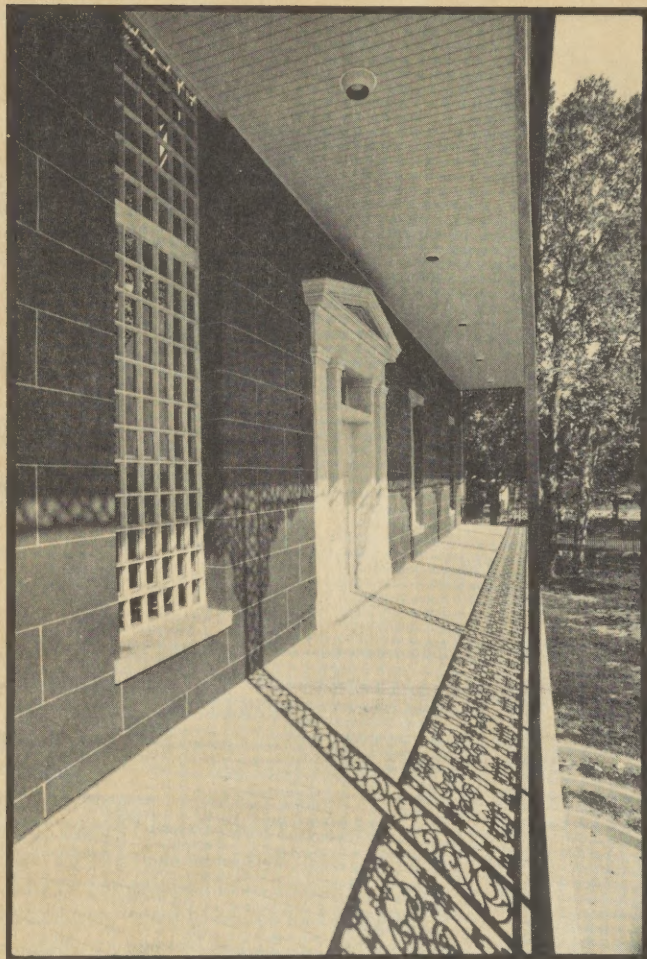
I think it is worthwhile to make mention that the boards of the Louisiana State Museum and the Friends of the Cabildo had their work cut out for them with the upkeep and restoration of the Presbytere, the Cabildo, the Jackson House, and Madame John's Legacy. During these years millions of dollars were spent to preserve these historical buildings and in addition the "day to day" expenses and operations continued.

In early 1973 a new board was appointed by Governor Edwards. Soon

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(Continued from page 2)

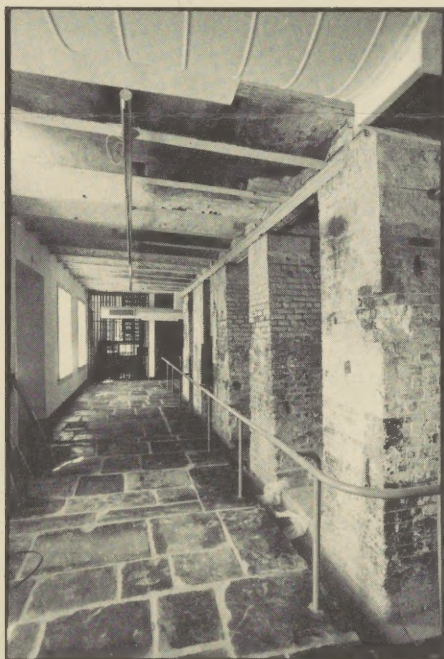
after our appointment the new members of the board received a report from Blich and Associates, architects, on a study they had made for the previous board on the potential of the Mint as a museum and archives. This study also had a chronological history of the Mint that was very interesting and informative. The main problem was still "lack of money" for the Mint restoration.

During the balance of 1973 the Mint was the center of much controversy. I personally feel that the preservation of the Mint was foremost in everyone's mind, but the "how" was the problem.

I'm not sure when (in '73 or '74) Pat Rittiner came up with the "St. Louis Post Office Act of 1972," but as I recall, this was the key that made it possible to develop a plan to try to save the Mint. According to the act a building such as the Mint (given by the G.S.A.) could be restored and rented commercially and that income could be used to help in the upkeep of the building. Prior to this act, the building could not be rented commercially.

In 1974 the L.S.M. board voted to fund a feasibility study by Jerome Michael and Associates on the Mint. While this study was going on, many other ideas were being fostered by others not on the board. Concepts of using the Mint for a Science Museum, Gambling Casino, Hemisphere House, (this suggested by Ben Erlanger) and others were mentioned and disposed of.

The Michael Report was received in 1974 and it proposed four alternates: (a) History Museum, (b) Louisiana House (all Tourism), (c) Science and Industry Museum, (d) all commercial.



The board accepted this report and established the Mint Advisory Committee consisting of myself as chairman, Mary Davis, Pat Rittiner, and Suzanne Ormond from the Louisiana State Museum Board, Mary Lou Christovich, Peg Bolton from Alexandria, Sue Turner from Baton Rouge, and Glen Conrad from New Iberia. Clancy Dupepe, chairman of the L.S.M. board, was an ex-officio member as was Bob Macdonald who now had assumed his duties as director.

This committee met many times and finally came up with a combination of three of the alternates from the Michael Report: commercial on first floor (for income), Louisiana House and tourism on the main floor, and museum usage on the third floor. This concept was presented to the board on December 19, 1974 and was unanimously adopted. We met with the Louisiana State Tourist Development Commission and enlisted their aid.

The next two years (1975-1976) all seem to run together as far as "wheel-spinning" in Baton Rouge was concerned. Many trips to Baton Rouge by members of the Mint Committee, members of the Friends, and others were met with disappointment or promises that were never kept. Trips by Buddy Frazar, Tom Favrot, Mary Lou Christovich, and all the rest of us on the Mint Committee became a weekly affair when the legislature was in session. We were promised the Mint would be included in bills or appropriations and later we would find it wouldn't be or if it was, it wouldn't be funded.

In late 1976 State Representative Louis Charbonnet and the L.S.M. Board,

the Mint Committee, and the Friends all joined forces again for a final push. After many trips by all of the previous "Baton Rouge travelers" augmented by Sue Turner from Baton Rouge, Peg Bolton, Lois Bannon, and others from Alexandria plus new blood like Camille Strachan, we again started on almost daily trips to Baton Rouge. In addition to Louis Charbonnet we were aided by John Hainkel, Sam LaBlanc, Toni Morrison, Buddy Leach in the House and Senators Nat Keiffer, Michael O'Keefe and Fritz Eagan. Many times we were joined by Sandra Thompson, then secretary of the department, from Baton Rouge. This time we were able to get the bill included in the session; however, "funding" was still the problem.

On Sunday, May 22, 1977, Millie Ball of the Times Picayune wrote a "wrap-up" article which stated the Mint was dead as far as the governor was concerned because it had no local support. The Friends asked its members to write the governor and more than 3,000 did! Luckily, Martha Robinson saw the article and brought the story and a pad to a "Landmarks House Tour" and started getting signatures. By Thursday we had thousands of names in support of saving the Mint. Again this spurred on the trips to Baton Rouge and finally the governor agreed to support the funding of the Mint. The governor signed the appropriations on July 1977.

The success of saving the Mint was a joint effort of many people and organizations. The Louisiana State Museum, Friends of the Cabildo, Y.M.B.C. represented by Sam Friedberg, and others all have a part in its new future.



# EXCITING MINI-BAZAAR TO OPEN MINT

Instead of the regular Christmas Bazaar, the Friends of the Cabildo will present a Mini-Bazaar at the Old United States Branch Mint when it is opened for public inspection on November 17-18, Samuel Wilson, Jr., Friends president, said.

The two-day celebration of the restoration of the Mint at Esplanade Ave. and the Mississippi River in New Orleans will be the only openings of the restored building until the formal dedication late next year when it is ready for regular use.

The Mini-Bazaar will include:

An exhibition of the works of 100 artists on the Mint fence by the Old

Mint Square Association.

A special sale by the Museum Store, which is being moved for the two days to the Mint, and which will include engagement calendars, Louisiana writing paper, Christmas cards, non-perishable gourmet foods, such as jams, jellies, cakes and other baked goods, dolls and toys, quilts, handmade Indian baskets and other items regularly sold at the store.

In addition, there will be a special section with a limited edition of commemorative lithographs of the Old Mint, the first release of commemorative scarves, 19th century silver dollars coined at this Mint, 1970 Cabildo silver com-

memorative medallions, rare Louisiana books, photographs and maps dating back to 1880, old invitations to the Rex and Proteus balls, prize-winning Acadian weaving, hand-sewn christening dresses, hand-carved duck decoys and Mary Davis' new postcard book showing 32 scenes from old New Orleans.

Members of the committee in charge of the special activities presented by the Friends are Dr. D. Hubbard Johnson, Jr., chairman, Betty Moran, Sally Evans, Jackie Gervan, Lois Capps, Mary Jane Thompson, Samuel Wilson, Jr., Martha Dart, Opal Nelson, Mary Davis, Helen Schneidau and Martha Ann Swayze, Tamri Carboni, Amy Berry and Anne Strachan.

## Careful Restoration Reflects History of Mint

BY EEAN Mc NAUGHTON

It has been almost four years since the architects were given the task of adapting the Old United States Mint to serve new needs and functions. During the long period of seeking funds and planning, we imagined and spoke of what "might be". On November 17 the Mint will be open for all to see what "might be" has become. The architects will be satisfied if the sturdy old building delights the viewer and stirs interest in the state of the mother art, architecture.

Our design philosophy developed from what became an intimate knowledge of the physical features and history of the building and site. We recommended in our first report to the Board of the Louisiana State Museum in April of 1976, that "the restoration of the building and site reflect the various phases of the Mint's history during the last 140 years. The building and site is a document, which if carefully restored, can tell its own history by displaying the building's unique structural systems, exhibiting changes and added elements, such as jail cells and structural wall ties, exposed materials, and various historic uses. The 1970's improvements are proposed to be a candid expression that will be in keeping with the historic probity of the building and site".

These concepts have been followed. The Mint restoration is not a reconstruction or replica of any particular period. The predominate forms and details belong to William Strickland, P.G.T. Beauregard, and to a much lesser

extent, Diboll and Owen. Insensitive and expedient constructions have been stripped away to express the symmetry and simplicity of the earlier designs.

Contemporary materials and systems included in the new design work are few but characteristic of the 20th century's appreciation of simplicity and honesty. This attitude began, of course, in the 19th century with the use of iron and later steel. The industrial construction of Beauregard's "fireproof" segmental vaulting and long span, almost steel, roof trusses are excellent examples of the desire to use technology to its full degree. In the Mint, one will find granite lintles and the rough under surfaces of granite stairs exposed to contrast with the white plaster walls. Mechanical ducts, which carry conditioned air, are exposed conduits proportioned to harmonize with the spaces. Lighting responds to the needs and style of our times. The designers are not apologetic toward the 20th century. We are selective.

Rich intricate interior moulding and details never existed in the New Orleans Mint as they did in the San Francisco Mint. The New Orleans Mint reflects the strength and character of its factory function. Our building has wonderfully proportioned interior spaces and gutsy construction. The main stair lobby has been restored to Strickland and Beauregard's "Piranesian" space including bridge and arches.

The interior spaces are not now furnished, but these features must be selected carefully to complement the

whole.

The honest use of materials, structure, and forms on the interior, contrasts the architectural treatment of the exterior. Here we want to celebrate the 19th century love of illusion and have "restored" the forms and colors to the appearance which was maintained from 1857 to the 1930's. The original design clothed the building with Greek Revival proportions and details. Materials are not always what they seem to be. Exterior plaster (stucco) surfaces are restored with score lines and grey "pencil" to emulate mortar joints between stones. The red-brown coating was used on the plaster repeatedly for 74 years and adds beauty and excitement to the building. Where solid brick and plaster cornices appear to bank the building, in reality, about fifty percent of the cornice is sheetmetal with no clue as to where the transition between the two materials occur. Other interesting 19th century contradictions will be evident to the visitor and a subject for discussion.

The site has been designed to provide outdoor spaces featuring courtyards and a tree-covered park. The building and site will provide daytime and nighttime activity. Trees, lawns, landscaping, and benches will be added to complete the plan.

The completion of the renovation and restoration of the Mint marks the beginning of another period in the building's life. The 17th and 18th of November will be days of celebration for all who come to visit the building.



engineer, Major P.G.T. Beauregard. Beauregard, who was to achieve fame as a Confederate General, suggested that the Mint be fireproofed and strengthened by the introduction of iron beams and masonry floor construction. Captain John K. Duncan, a retired West Point engineer, supervised the work which included replacement of the wood truss-slate roof, with an iron truss-corrugated iron roof, a new smokestack on the riverside courtyard, new iron supported masonry floors, a veranda overlooking the river, and a new exterior skim coat - painted reddish brown and penciled. These changes, which utilized the latest building technology and decorative taste, were completed in 1859 at a cost of \$127,972.73, considerably above Beauregard's original estimate.

On January 6, 1861, Louisiana seceded from the Union and on that day took control of the Mint. The building and its contents were transferred to the Confederate States of America and became the only Mint of the Confederacy. The South continued to produce U.S. coins and even experimented with producing a Confederate half dollar. In April 1862 Admiral Farragut took possession of New Orleans for the Union and used the Mint as his initial headquarters.

During the Civil War the Mint housed Federal troops and supplies. It was not until the end of Reconstruction, in 1878, that the Mint was retooled and resumed minting operations.

By 1909 the mints in San Francisco and Denver made the New Orleans operation obsolete. Although the building continued to house the assayer's office until 1931, the minting machinery was moved to Philadelphia and the New Orleans Branch of the United States Mint ended its service to the Nation. In the seventy-one years the Mint operated, it produced \$298,660,707.60 in U.S. coins.

In 1931 the assayer's office was moved from the Mint to the Customs House and for the next thirty years the Mint served successively as a Federal detention center and Coast Guard Receiving Station. By 1966 the grand old building, which had served its country so well, stood empty and neglected. There were serious proposals to auction the building and land for commercial development. But individuals in the community, such as Sam Freidberg of the Young Men's Business Club, aroused public interest in saving what had come to be called the Old U.S. Mint. Congressman F. Edward Hebert and State Museum Board

member, J. Ben Meyer, Sr., responded and the Old U.S. Mint was transferred by the Federal government to the state of Louisiana and placed under the jurisdiction of the State Museum Board.

The following eight years of the Mint's history are clouded in charges, counter-charges, emotional appeals, and controversy. The State Museum was seemingly unable to arrive at a workable plan and funding for the restoration and use of the building. The city offered to include the Mint in the restoration of the French Market. There was some talk of returning

## Here Is Schedule of Activities

SATURDAY, NOVEMBER 17th

11:00 a.m. to 5:00 p.m.

### MUSIC

Onward Brass Band - 11 a.m. to 1 p.m.

Golden Eagles - 2:30 p.m. to 4:30 p.m.

### FILMS AND LECTURES:

*Jefferson: Parish of Heritage and Horizons* - 10:30 a.m.

*The Decorative Cornice, Still an Intricate Craft* - 11:15 a.m.

*Ornamental Ironwork* - Intricate crafts of wrought and cast iron from foundry to application - 11:30 a.m.

*Graining and Marbling* - Malcolm Robson, British craftsman, documents his work at Gallier House and other New Orleans sites - 11:45 a.m.

*Gumbo: The Mysteries of Creole and Cajun Cooking* - A look at several people who like to cook (and eat) Louisiana style, their views on what Louisiana cooking is all about. Includes scenes of Orleans and Vermillion parishes. The film captures the flavor of the Cajun lifestyle, as well as its food. Steve Duplantier and Marc Porter - 12:15 a.m.

*Restoration of the Old U. S. Mint*, by the joint venture architects, McNaughton, Biery, Toups and Lemann - 1:00 p.m.

*Adaptive Reuse* - National Trust film. Examples of commercial and residential adaptive use projects in New Orleans, 1976 - 2:00 p.m.

*Always for Pleasure* - Public celebrations, parades, and a jazz funeral in New Orleans during Mardi Gras season, in both black and white traditions. Shows New Orleans Indians, St. Patrick's Day, red beans and rice, and crawfish cooking and eating lessons - 2:30 p.m.

*Louis Armstrong: Gentle Giant of Jazz* - 3:45 p.m.

*Rebel Yell* - Film sponsored by the *Times-Picayune* in 1931 at Camp Nicholls Retirement Home for Confederate Veterans and at the Home for the Widows of Confederate Veterans - 4:30 p.m.

### CRAFTS DEMONSTRATIONS

Golden Eagles - Mardi Gras Indian costume beadwork

Charles Hutchinson - Decoy and wildfowl carving

Tom Lachin - Traditional plasterwork

Mary Albriton - Herbalist

Audrey Bernard - Spinning

Elvina Kidder - Palmetto weaving

Steve Duplantier - Traditional itinerant photography

Lorena Langley - Coushatta Indian basketweaving

Thonius Robertson - White oak baskets

Dennis O'Regan - Traditional cabinetwork

the Mint to the Federal government and it seemed that almost everyone in New Orleans had his own proposal for the Mint's future. While everyone was arguing, the building continued to deteriorate to the point that there was the danger that the Mint would become unsalvageable.

In the summer of 1974, the new State Museum Board hired the consulting firm of Jerome Michaels and Associates to prepare a cost feasibility study for several alternative restoration and adaptive use plans. The Board also hired a new Museum Director with the charge to develop



# for Mint Days

SUNDAY, NOVEMBER 18th

11:00 a.m. to 5:00 p.m.

## MUSIC

French Market Jazz Band — 11:00 a.m. to 1:00 p.m.  
Beau Soleil — 2:30 p.m. to 4:30 p.m.

## FILMS AND LECTURES

*Natchitoches: A Place in Time* — 10:30 a.m.  
*Homespun* — Demonstrates each step in the ancient craft of weaving homespun cloth. Shows shearing, carding, spinning and dyeing of wool; the preparation of the loom, and actual weaving of the cloth — 11:30 a.m.  
*Pirogue Maker* — Tells the story of Louisiana's Acadian craftsmen. Includes a demonstration of how they use handmade tools to build a pirogue from a cypress tree trunk — 11:30 a.m.  
*Gumbo: The Mysteries of Creole and Cajun Cooking* — A look at several people who like to cook (and eat) Louisiana style, their views on what Louisiana cooking is all about. Includes scenes from Orleans and Vermillion parishes. The film captures the flavor of Cajun lifestyle, as well as its food. Steve Duplantier and Marc Porter.  
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*Adaptive Reuse* — National Trust film. Examples of commercial and residential adaptive use projects in New Orleans, 1976 — 2:00 p.m.  
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*Louis Armstrong: Gentle Giant of Jazz* — 4:00 p.m.

## CRAFT DEMONSTRATIONS

Golden Eagles — Mardi Gras Indian costume beadwork  
Charles Hutchinson — Decoy and wildfowl carving  
Tom Lachin — Traditional plasterwork  
Mary Albriton — Herbalist  
Lorena Landley — Coushatta Indian basketweaving  
New Orleans Spinners  
Dennis O'Regan — Traditional cabinetwork  
Marie Billiot Dean — Palmetto weaving  
Antoine Billiot — Houmas Indian blowguns

the entire institution as a professional museum serving the entire state. It was obvious that not much could be done to improve the State Museum without a solution to the Mint question. At the Director's recommendation, a committee was formed headed by Beauregard Bassich, Vice Chairman of the Museum Board, and instructed to prepare a recommendation for the Mint's future by December.

The next phase in the rebirth of the Mint would take a volume in itself to tell. The committee recommended the

building be restored to serve a variety of museum, educational, research, and commercial functions. The estimated cost was \$3.5 million. The Museum Board approved the plan and F. Clancy Dupepe, board chairman, and a committee of board members and Friends of the Cabildo presented the plan to Governor Edwards. The governor approved the plan and worked to have the project funded. The State Architectural Selection Committee chose the firm of E. Egan McNaughton and Associates to prepare the designs and adaptive use plans and super-

vise the restoration. Representative Louis Charbonnet III led the efforts of the New Orleans delegation and other state legislators to obtain the necessary funding. Millie Ball of the *Times-Picayune* wrote several articles to arouse public interest and preservationists, such as Martha G. Robinson and Mrs. Edward Gay, gathered names for petitions to the governor and legislature. John Jardell of the governor's staff kept the Museum informed at every step of the legislative process. It all worked and the Mint was guaranteed a new life. The success was due to a statewide community effort involving hundreds of concerned Louisianans too numerous to cite in this brief history. As we look at the Mint in the fall of 1979, it stands as a reminder of our past and as a symbol of contemporary Louisiana's commitment to preserve its heritage as a service to the present and future.

But what of the future? How will the preserved building be used? The answers to these questions can be found in the recommendation made by the Museum Board in 1974 to the governor — Save the building and adapt it to serve the museum, education, research, and commercial needs of Louisianians. The building has been preserved and the public will have an opportunity to view this phase of the Mint project on Saturday and Sunday, November 17 and 18.

During the next twelve months, the State Museum will introduce the museum, educational, and research programs. The Museum Board will also negotiate leases for the ground floor commercial areas, which will be developed in a manner compatible with the building's status as a National Historic Landmark. In addition to the commercial areas, the ground floor will also house the Mint Museum, exhibiting the history of the Mint from 1835 to the present.

The second floor, or main level, will be called *Louisiana House* and hold the New Orleans Jazz Museum, the Museum of Mardi Gras, and a multi-media, tourist information facility to be called *The Louisiana Experience*.

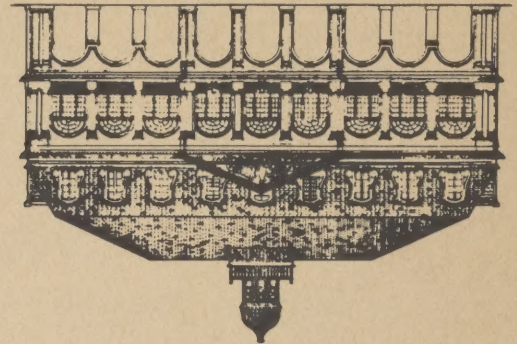
The third or top floor will house the Louisiana Historical Center, which is the State Museum's 40,000 volume historical research library and half-million page Colonial Archives, containing the records of the French Superior Council and Spanish Cabildo, dating from 1714 to 1803. The third level will also be the location of an auditorium and multi-purpose room. The Museum has leased a section of the third floor to the Amistad

(Continued on page 8)



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THE FRIENDS OF THE CABILDO  
ASSOCIATES OF THE  
LOUISIANA STATE MUSEUM



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## WELCOME TO THESE NEW FRIENDS OF CABILDO

The Friends welcome the following:

Dr. Thomas G. Akers, Mrs. Robert J. Aldige, Mrs. Harold C. Balmer, Ms. Joan C. Beauchamp, Mr. Dewain Belgard, Mrs. J. Joseph Blotner, Mr. Larry E. Burkey, Ms. Jackie Butler, Mrs. Alice R. Chalona, Mr. and Mrs. Anthony J. Correro, Mr. Kenneth E. Counts, Mrs. Dolores Damon-te, Mrs. Richard M. Dannenberg III, Mr. Lloyd R. Deano, Miss Claudia Dumestre, Dr. George C. Dunn Jr., Mr. Marcel A. Duval de Nievre, Dr. and Mrs. J. O. Edmunds, Ms. Amelda M. Ernst, Mr. V. L. Ewing, Mrs. Louis J. Fortier, Dr. and Mrs. William L. Geary, Dr. and Mrs. Charles F. Genre, Mrs. Charles Gilbert, Mrs. H. Rudolph Gilbert, Mr. and Mrs. Wayne C. Giordano, Mrs. Morris Gottesman.

Also, Mr. and Mrs. Herschel L. Haag III, Ms. Maya Schirmer Hackett, Mrs. William H. Henderson Jr., Mrs. Roy H. Hiller, Mrs. Betty Hodge, Mr. W. Kenneth Holditch, Ms. Ethel Hofper, Reverend Tom Horner, Mrs. Antha S. Hugel, Reverend Patrick M. Jones, Mrs. Armand D. Junte Jr., Miss Karen Keil, Mr. and Mrs. George P. LaCour, Mrs. Helen Lawton, Mrs. E. L. Leckert Jr., Mr. Joseph R. LeDew, Mrs. Marcia C. Legendre, Mr. and Mrs. Mitchell Lulich, Mr. Jim Machmer, and Mrs. Thomas A. Masilla Jr.

Also, Mrs. Walter W. May, Mrs. Iona C. Memeray, Mrs. John W. McCarte, Mr. Mitchel Osborne, Mrs. Richard J. O' Shaughnessy, Mr. and Mrs. Homer Lee Parsons, Mr. M. N. Pergament, Mr. Robert B. Phelps, Ms. Bertha A. Pichon,

Mr. and Mrs. Donald J. Pickney, Mrs. Hope T. Pigman, Mrs. Kay M. Pope, Mrs. Mell Porteous, Ms. Marlou B. Rackley, Mrs. Harold M. Raphael, Mr. Josephine T. Riccabono, Dr. and Mrs. Scott C. Roberts, Miss Rita M. Roger, Mrs. Emma G. Rose, Dr. and Mrs. Willie Sacks, Mr. and Mrs. George S. Sellers, Mr. Jay B. Shalett, Mr. Robert M. Shofstahl, Mr. and Mrs. Robert C. Smith, Mr. F. H. Spaulding Jr., Mrs. James B. Stafford, Ms. Jean Stastny, Miss Susan C. Stentz, Mrs. James E. Sullivan, Mrs. Ada Finegan, Mrs. Joseph T. Sylvester Jr., Miss A.

Virginia Valleck, Mrs. Jane A. Velasco, Miss Janice Ward, Mr. and Mrs. Curtiss Weaver, Mrs. Rudolph F. Weichert, and Mr. and Mrs. Ernst H. Winter.

New Contributing Members:

Mrs. William A. Baker Jr., Mr. and Mrs. O. R. Carter, Mr. and Mrs. Robert Kohlmann, Mr. and Mrs. F. Walter Schieman, and Mr. Hans U. Wandfluh.

New Sustaining Members: Mr. and Mrs. Carlo Capomazza.

New Life Members: Mr. and Mrs. J. Edgar Monroe and Miss Anne M. R. Strachan.

### MINT (Continued from page 7)

Research Center, a non-profit research library specializing in the history of minorities. The Amistad Research Center will house and service their collections in the Mint and at the end of the lease term Amistad will remove its collections and the State Museum will take over the facilities installed by the Center as an expansion of the Louisiana Historical Center.

The installation of the commercial areas, exhibits, auditorium, and research centers are expected to be completed early in 1981. When the Mint opens as a functioning museum facility, the Louisiana State Museum will take its place behind Colonial Williamsburg as the second largest historical museum in the South.

The rebirth of the Mint as part of the State Museum complex is an accomplish-

ment that all Louisianians can point to with pride. The Mint will speak to future generations of our commitment to recognize our past as an important part of our own world. It is a significant legacy that we leave to those who will follow us.

This Newsletter is published by the Friends of the Cabildo, a non-profit organization devoted to the Louisiana State Museum in New Orleans. The Museum has eight historic buildings in the Vieux Carre, along with more than three million valuable artifacts. The President of the Friends of the Cabildo is Samuel Wilson, Jr. Contributions are welcomed by the Editor, Patricia Rittiner, and should be sent to 7934 Willow St., New Orleans 70118.